

MERTON MUSIC

The world's largest catalog of string chamber music at the world's lowest prices

Merton Music is devoted to making rare string chamber music accessible to players at prices which will positively encourage exploration. There are 1300 items in the catalogue from 330 composers, most of whose names you will find in the border. Not all are masterpieces but very few deserve the neglect they have endured because their original publishers allowed them to go out of print. All can be posted to you direct from the publisher, Theo Wyatt, in London at the following standard price per page of music, post-free; a fraction of the price of commercial publications:

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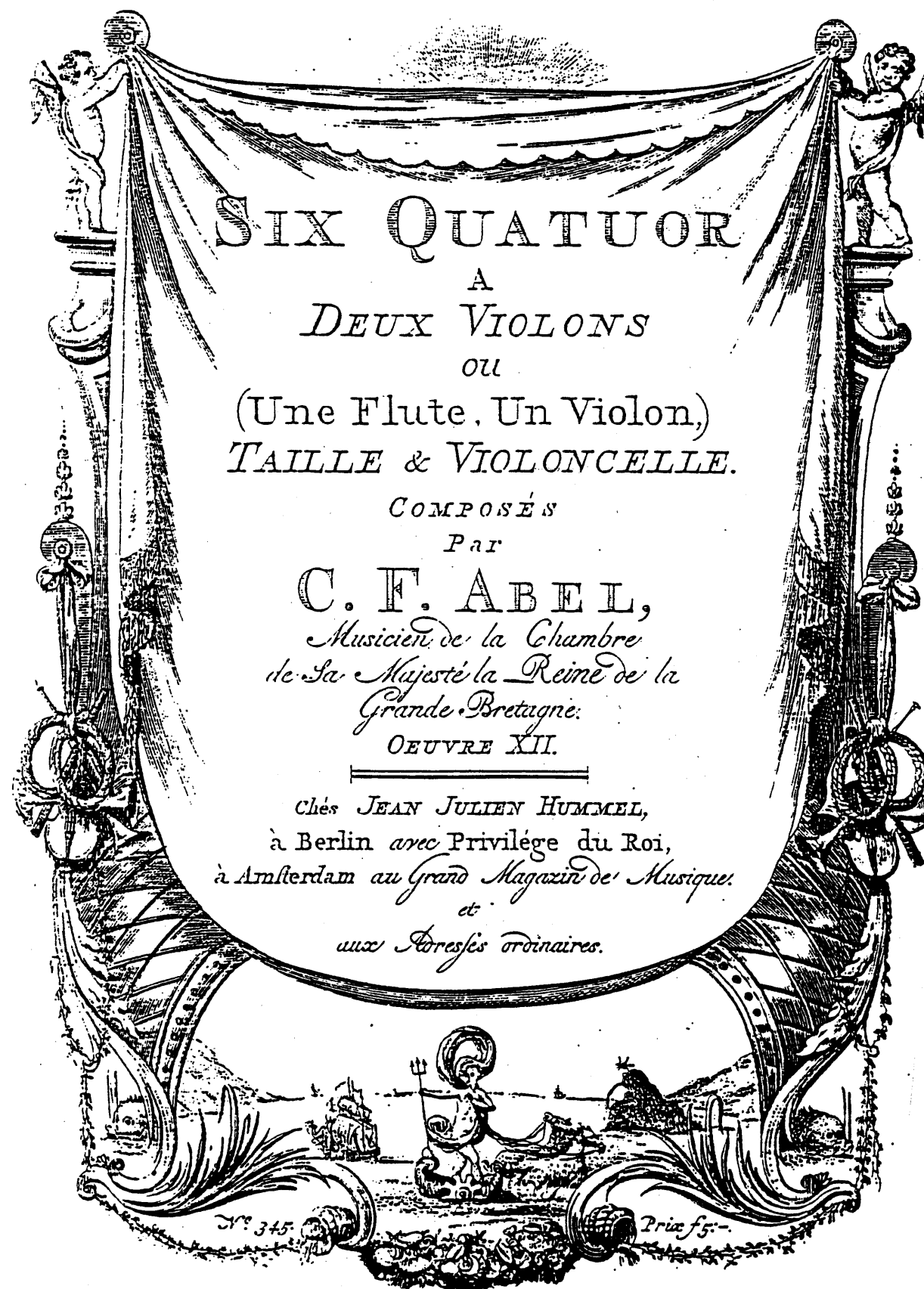
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e-mail: mertonmusic@argonet.co.uk

(Prices current September 2008)



VIOLINO O FLAUTO PRIMO

5

This musical score is for the Violino o Flauto Primo part, covering measures 30 to 100. The music is written in a single system with 12 staves. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Allegretto'. The score includes various musical notations such as treble clefs, notes, rests, and dynamic markings. Measure numbers 30, 40, 50, 60, 70, 80, 90, and 100 are indicated at the beginning of their respective staves. The dynamics range from piano (p) to forte (f). The piece concludes with a double bar line at measure 100.

30

40

P

Allegretto

f

p

10

20

f

p

30

40

P

f

50

P

f

60

70

80

P

f

90

P

100

f

VIOLINO O FLAUTO PRIMO

QUARTETTO II

un poco Allegro

10 20 30 40 50 60 70 80 90 100

p *f* *p* *f* *p* *f* *p* *f* *p* *f*

Adagio ma non troppo

3 30

VIOLINO O FLAUTO PRIMO

Siciliano

non troppo Adagio

1 20 30 40 50 60 70 80 90 100 110

p *f* *p* *f* *p* *f* *p* *f* *p* *f*

Allegretto

1 10 20 30 40 50 60 70 80 90 100 110

Minore

Fin

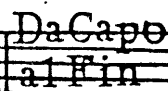
VIOLINO O FLAUTO PRIMO

QUARTETTO VI

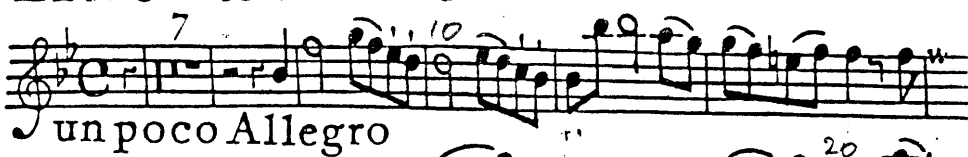
Allegro

VIOLINO O FLAUTO PRIMO

Allegro



VIOLINO PRIMO

QUARTETTO V 
 un poco Allegro



8va 
 Sotto Voce
 Andantino



VIOLINO O FLAUTO PRIMO

QUARTETTO IV

Allegro

345

Andantino

VIOLINO O FLAUTO PRIMO

345

Minore

Majore

VIOLINO SECONDO

QUARTETTO I

Allegro

12

p

f

Solo

20

30

40

p

f

Solo

50

60

70

80

90

100

110

120

345

2

Violino Secondo

Solo

Andantino

Measures 1-40: Andantino tempo. The music features a melodic line in the upper register and a rhythmic accompaniment in the lower register. Dynamics include *P* (piano) and *f* (forte). Measure numbers 10, 20, 30, and 40 are indicated.

Allegretto

Measures 41-100: Allegretto tempo. The music continues with a more active melodic line and a driving rhythmic accompaniment. Dynamics include *f* (forte) and *P* (piano). Measure numbers 10, 20, 30, 40, 50, 60, 70, 80, 90, and 100 are indicated.

un poco Allegro

QUARTETTO II *un poco Allegro*

10 20 30 Solo f p 50 60 70 80 90 Solo Adagio ma non troppo 10 20

345

Siciliano

VIOLINO SECONDO

15

non troppo Adagio

Solo

Allegretto

Minore

fin

VIOLINO SECONDO

QUARTETTO VI

Allegro

10

20

30

40

50

60

70

80

90

100

345

VIOLINO SECONDO

10

20

30

40

50

60

70

80

90

100

345

VIOLINO SECONDO

QUARTETTO III

Allegro

VIOLINO SECONDO

Andante

VIOLINO SECONDO

QUARTETTO V

Solo
un poco Allegro

10 20 30 40 50 60 70 80 90 100 110

Solo
f

p

VIOLINO SECONDO

p

Sotto Voce

10

Andantino

20

30

f *p* *f*

40

50

P

10

f

Tempo di Menuetto

20

p *f*

30

P *f*

fin

40 1

Minore

50

Men Da Capo

VIOLINO SECONDO

QUARTETTO IV

Solo
Allegro

10 20 30 40 50 60 70 80 90 100 110

Andantino

VIOLINO SECONDO

20 30 40 50 60 70 80 90

Tempo di Menuetto

Minore

Majore

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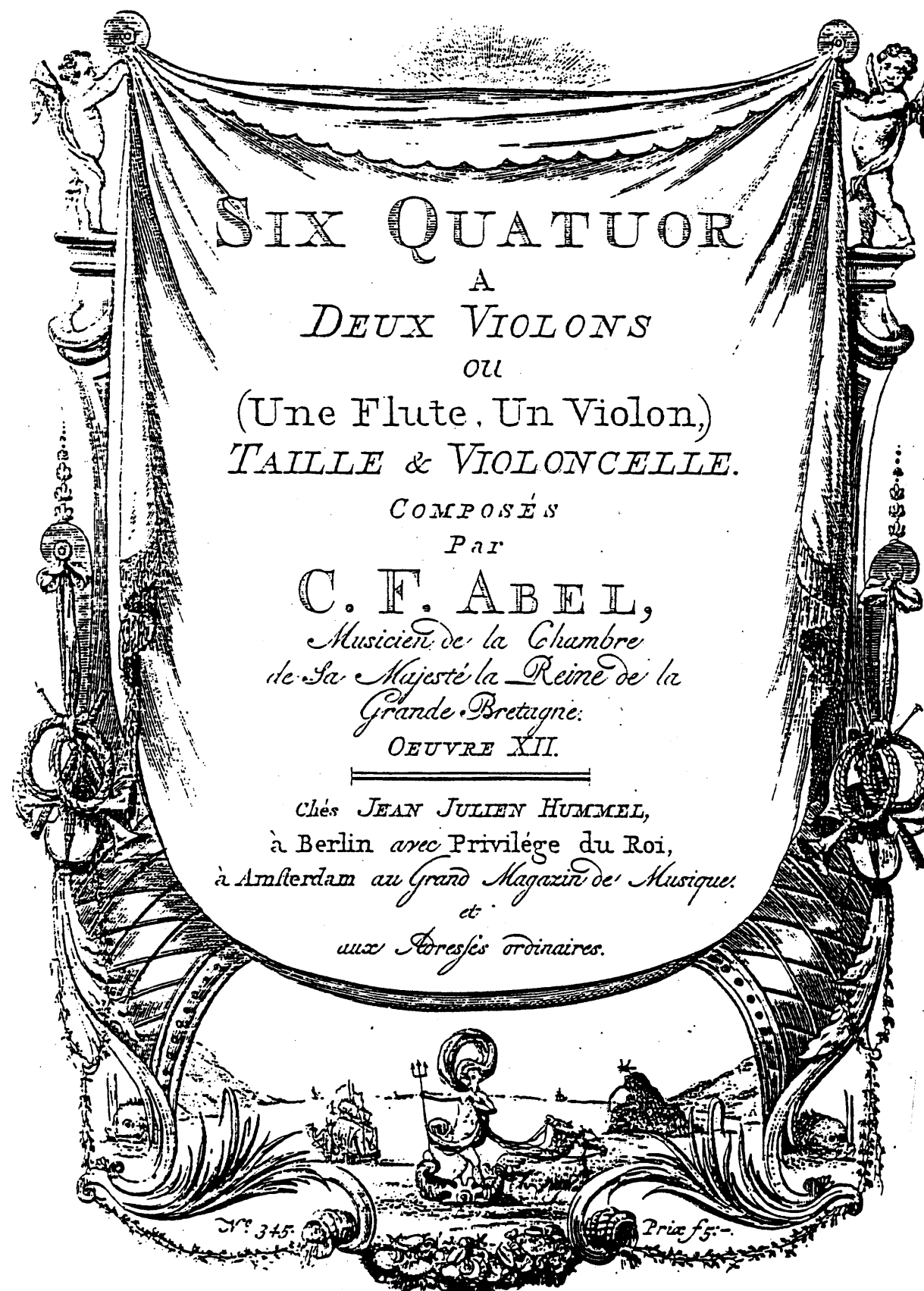
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V I O L A

QUARTETTO I

Allegro

11

20

30 1

P f

4

f P

50

f

60

70

P

80 11

f

100

4

110

f P f

120

P

V I O L A

5

Andantino

P

Allegretto

V I O L A

QUARTETTO II

un poco Allegro

4 20 30 40 50 60 70 80 90 10 20

p *f* *p* *f* *p* *f* *p* *f*

Adagio ma non troppo

345

Siciliano

V I O L A

non troppo Adagio

3 10 20 30 40 50 60 70 80 90 100 110

f *f* *f* *f* *f* *f* *f* *f*

Allegretto

fin

345

V I O L A

QUARTETTO VI

Allegro

10

20

30

40

60

70

80

90

100

345

V I O L A

30 4

40

50

Tempodi Menuetto

70

80

90

100

Minore

Majore

345

V I O L A

QUARTETTO III

Allegro

V I O L A

* Violins I and II repeat from this point*

V I O L A

QUARTETTO V

un poco Allegro

V I O L A

Sotto Voce

Andantino

Tempo di Menuetto

Minore

Menuetto
Da Capo

V I O L A

QUARTETTO IV

Allegro

10 20 30 40 50 60 70 80 90 100 110

P f P f

345

V I O L A

Andantino

10 20 30 40 50 60 70 80 90 100

P f P f--

Tempo di Menuetto

Minore

Majore

345

VIOLONCELLO

QUARTETTO I

Allegro

Violoncello part of a quartet, measures 1-120. The music is in 2/4 time, marked Allegro. The key signature has one sharp (F#). The part features various dynamics including *f* (forte), *p* (piano), and *Solo*. Measure numbers 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, and 120 are indicated. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line and the number 315.

VIOLONCELLO

5

Andantino

10

20

30

40

4f

Allegretto

10

20

f

p

30

40

3

f

50

p

60

f

70

80

p

90

3

f

100

f

VIOLONCELLO

QUARTETTO II

Allegro un Poco

10

20

30

40

50

60

70

80

90

Adagio ma non troppo

10

P

f 345

VIOLONCELLO

30

P

Allegretto

f

P

10

20

30

40

f

P

f

50

Solo

70

80

90

P

100

f

P

f

110

Fin

VIOLONCELLO

QUARTETTO VI

Allegro

10 20 30 40 50 60 70 80 90 100

Siciliano non troppo Adagio

10 20

3+5

VIOLONCELLO

20 30 40 50 60 70 80 90 100

Tempo di Menuetto

Minore

Unis Majore

345

VIOLONCELLO

QUARTETTO III

Allegro

Violoncello part for Quartetto III, measures 1-100. The music is in 3/4 time, key of B-flat major. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte), *p* (piano), and *fz* (forzando). Measure numbers 10, 20, 30, 40, 50, 70, 80, 90, and 100 are indicated above the staves.

345

VIOLONCELLO

Violoncello part for Quartetto III, measures 101-230. The music continues with various rhythmic patterns and dynamics. Measure numbers 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, and 230 are indicated above the staves. The section concludes with a double bar line.

345

* Violins I and II repeat from this point

VIOLONCELLO

QUARTETTO V

Allegro un Poco

5

10

20

30

40

50

60

70

80

90

100

110

120

345

Andante

VIOLONCELLO

Sotto Voce

Andantino

10

20

30

40

50

60

70

80

90

100

110

120

Menuetto Da Capo

P

Tempo di Menuetto

Minore

VIOLONCELLO

QUARTETTO IV

Allegro

10

20

30

40

50

60

70

80

90

100

110

P

f

345

VIOLONCELLO

Andantino

10

20

30

40

50

60

70

80

90

100

P

f

345

Karl Friedrich Abel (1725-1787) was a German viola da gamba player and composer, a pupil of his father and of J.S.Bach at Leipzig. His first position was with the Dresden court orchestra under Hasse but in 1759 he came to London, introducing himself to the public with a recital of his own compositions on gamba, harpsichord and the newly invented pentachord. He received assistance from the Duke of York and in 1865 became chamber musician to Queen Charlotte at a salary of £200 a year. When J. S. Bach's youngest son Johann Christian came to London in 1762 Abel joined him in promoting a series of public concerts at which Haydn's symphonies were given their first English performances. Together they acted as mentors to the boy Mozart when he was in London in 1764/5 and Mozart made a copy of Abel's Symphony in E flat Op.7, a work which was consequently regarded for many years as Mozart's own (K.18).

This Op. 12 set of quartets published in 1775, three years after Haydn's Op.20 set, is interesting in shewing the persistence of the baroque trio sonata tradition into the classical string quartet period. Although only string instruments are specified on the title page the cello part was originally figured, indicating that the composer envisaged the possibility of the participation of a keyboard. And in playing them one must bear in mind that in that tradition an appoggiatura was used to indicate to the keyboard player that the note did not form part of the harmony. It was not an ornament and should be played for its written length.

MERTON MUSIC

Carl Friedrich
A B E L

Six String Quartets Op. 12

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